Early Music Series

General Editor: **Howard Mayer Brown**

OXFORD UNIVERSITY PRESS · MUSIC DEPARTMENT · 44 CONDUIT STREET · LONDON WIR ODE

EM 30

Two Pieces for Viol Consort a 5

by Henry Stonings

(floruit 16th century)

edited by David Baker and Jennifer Baker

Oxford University Press

EM 30

TWO PIECES
for Viol Consort a 5

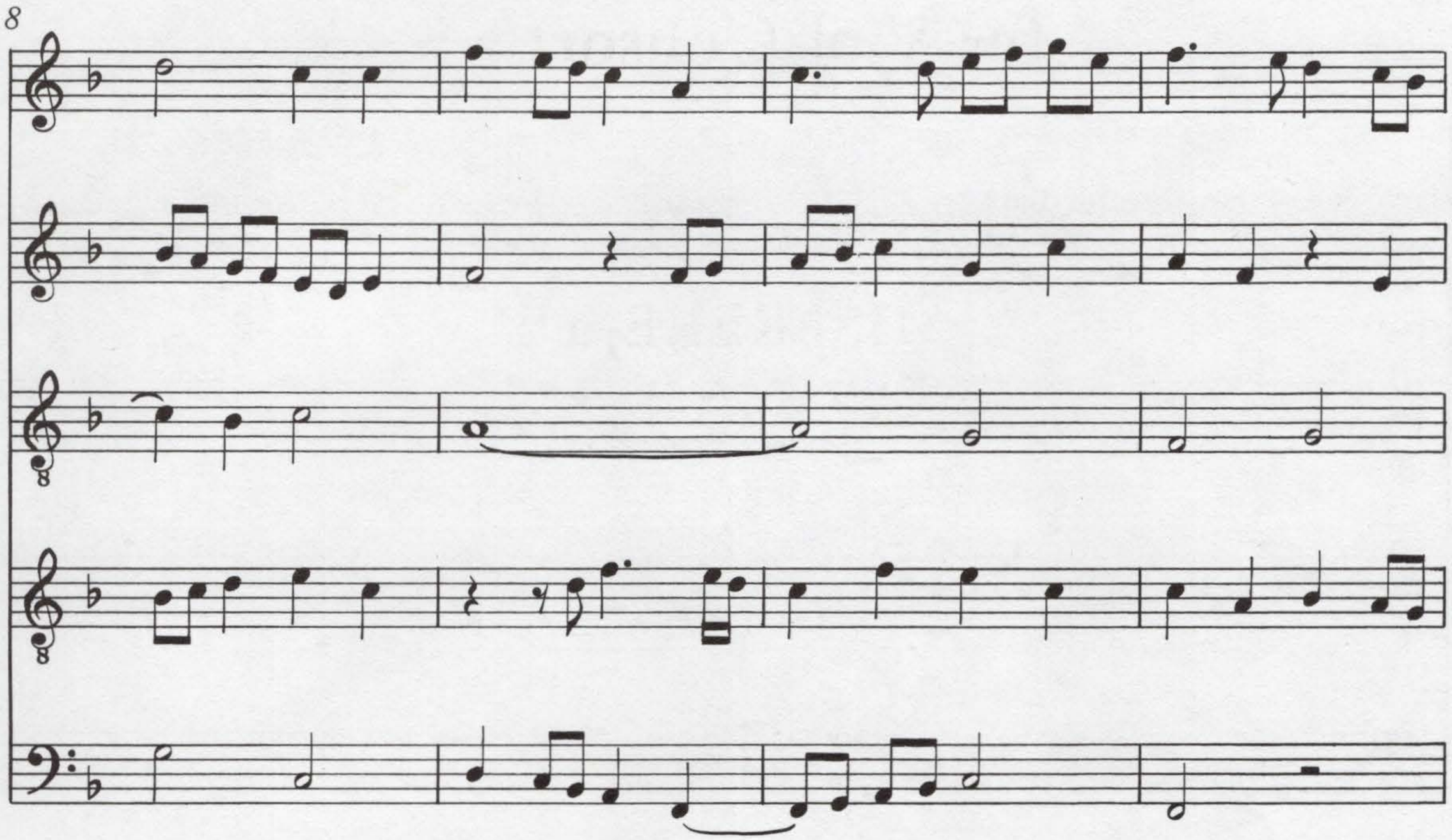
Edited by
David Baker and Jennifer Baker

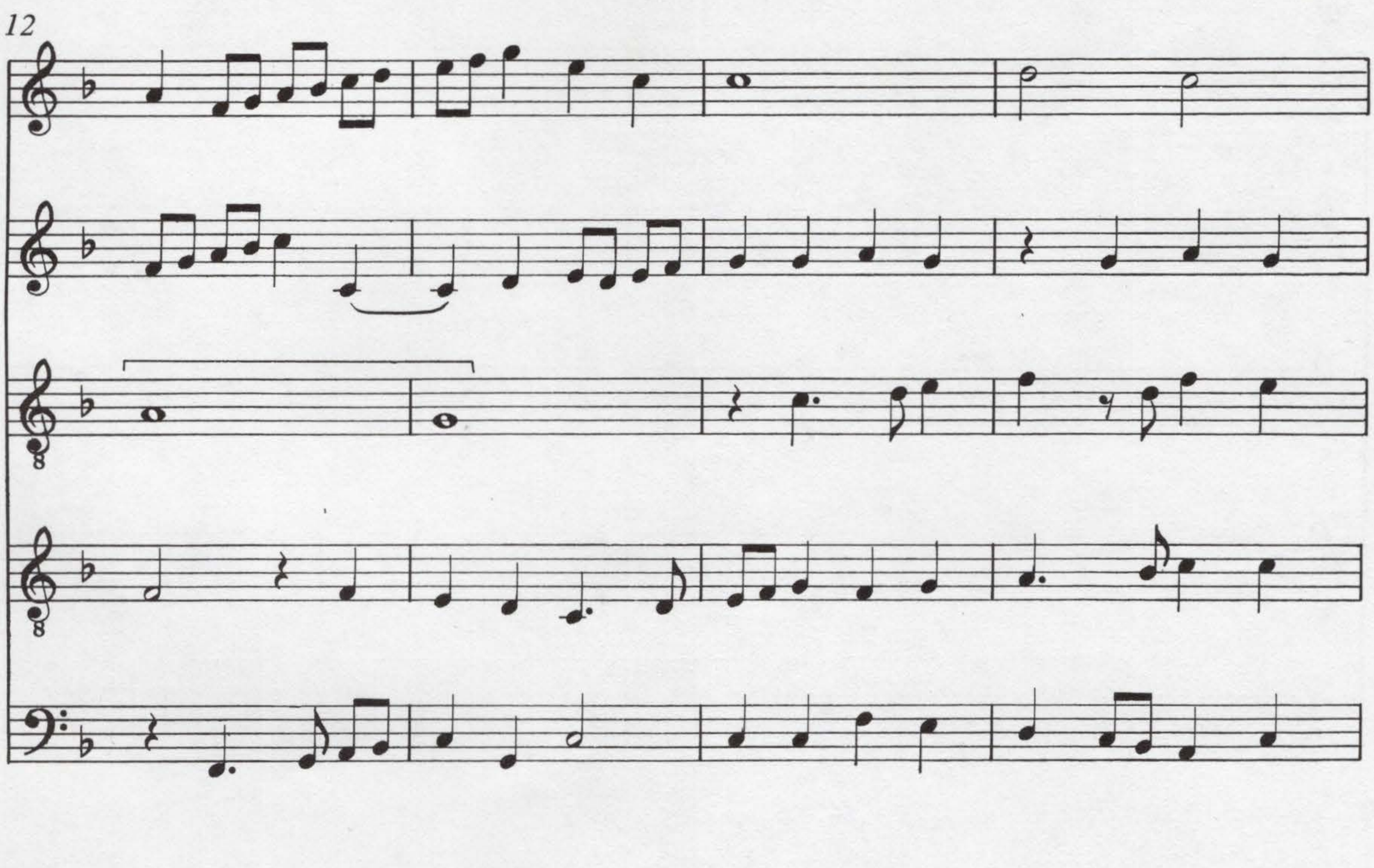
HENRY STONINGS
(floruit 16th century)

MISERERE, a 5

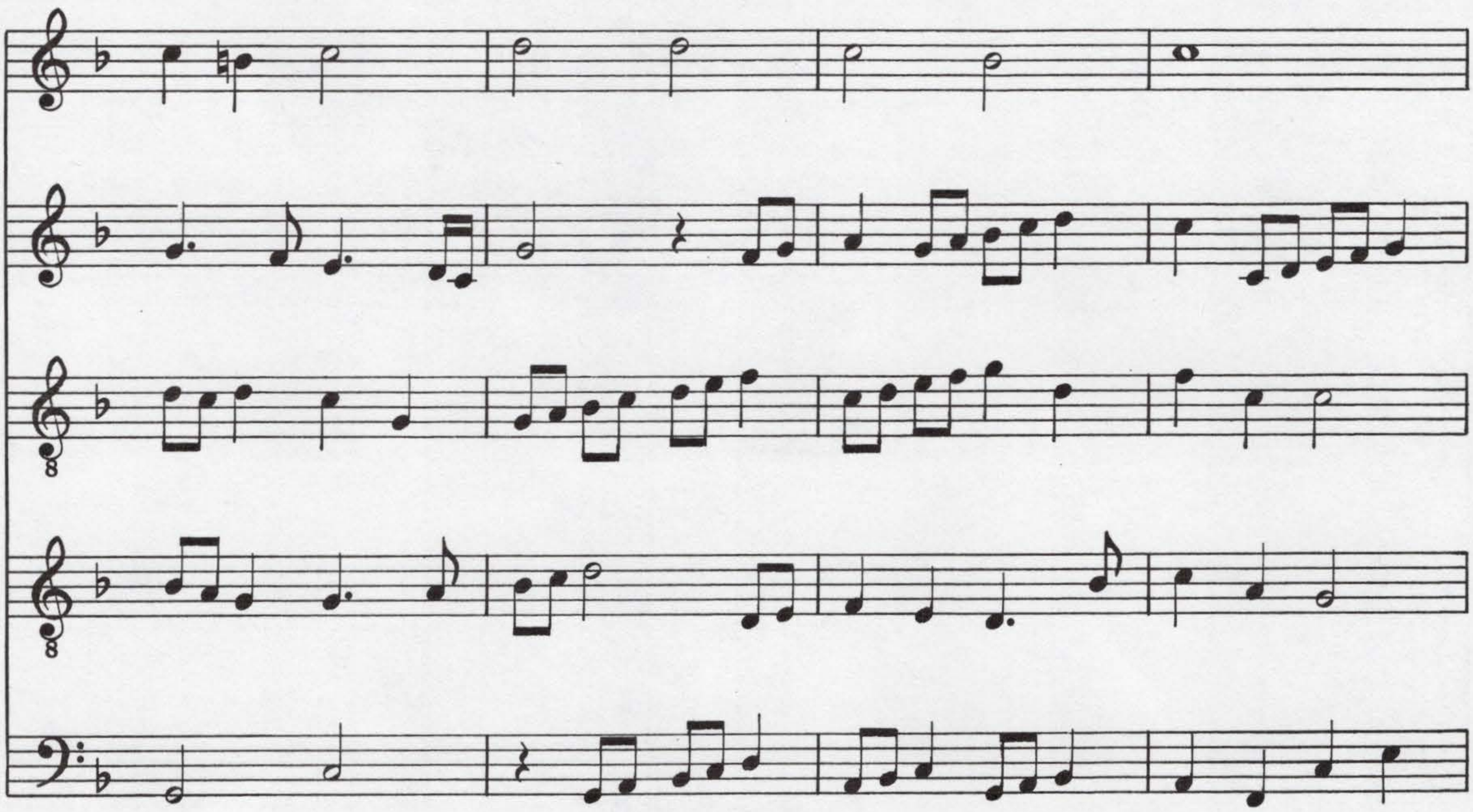
© Oxford University Press 1977

Printed in Great Britain

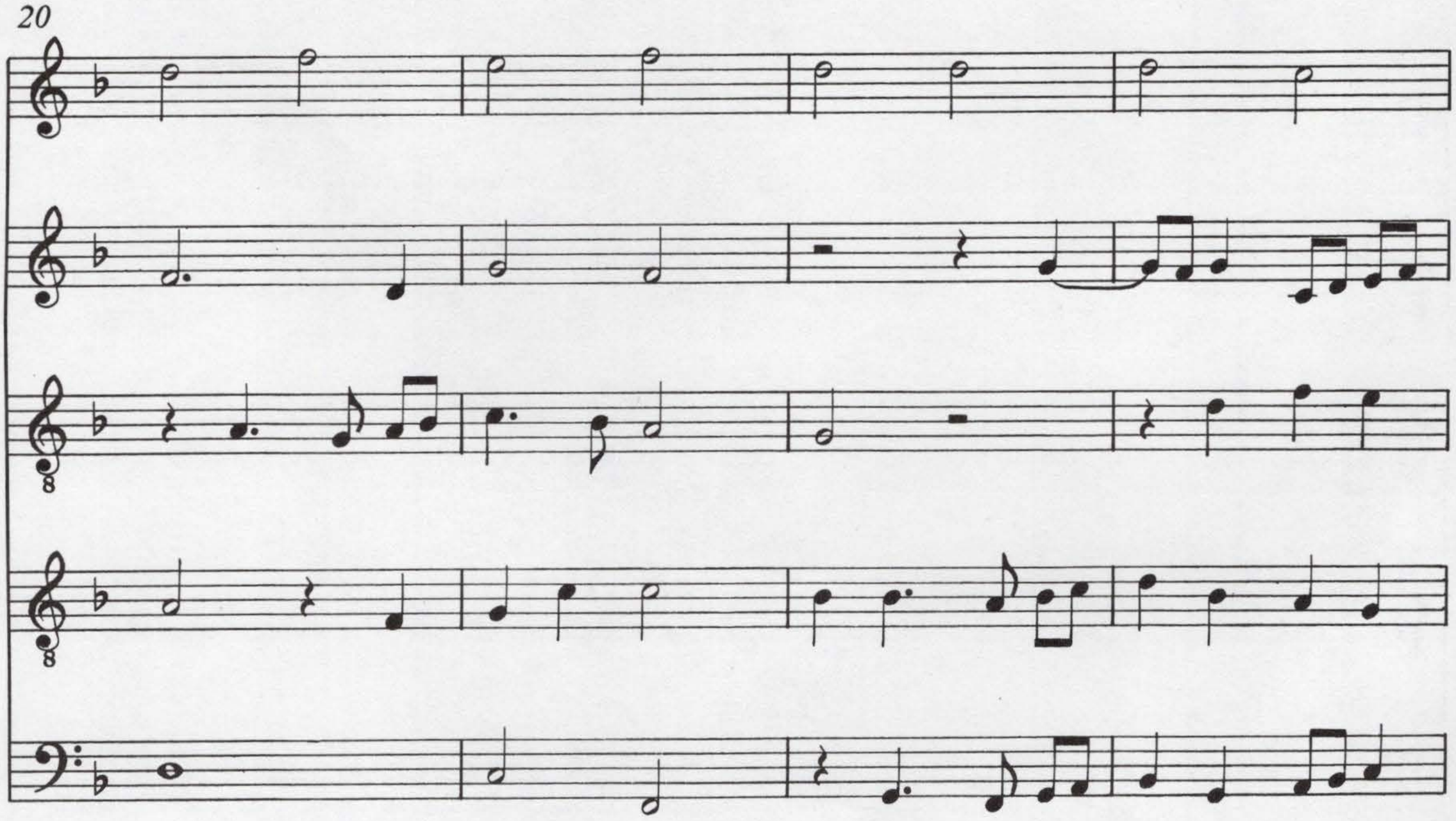

8


12

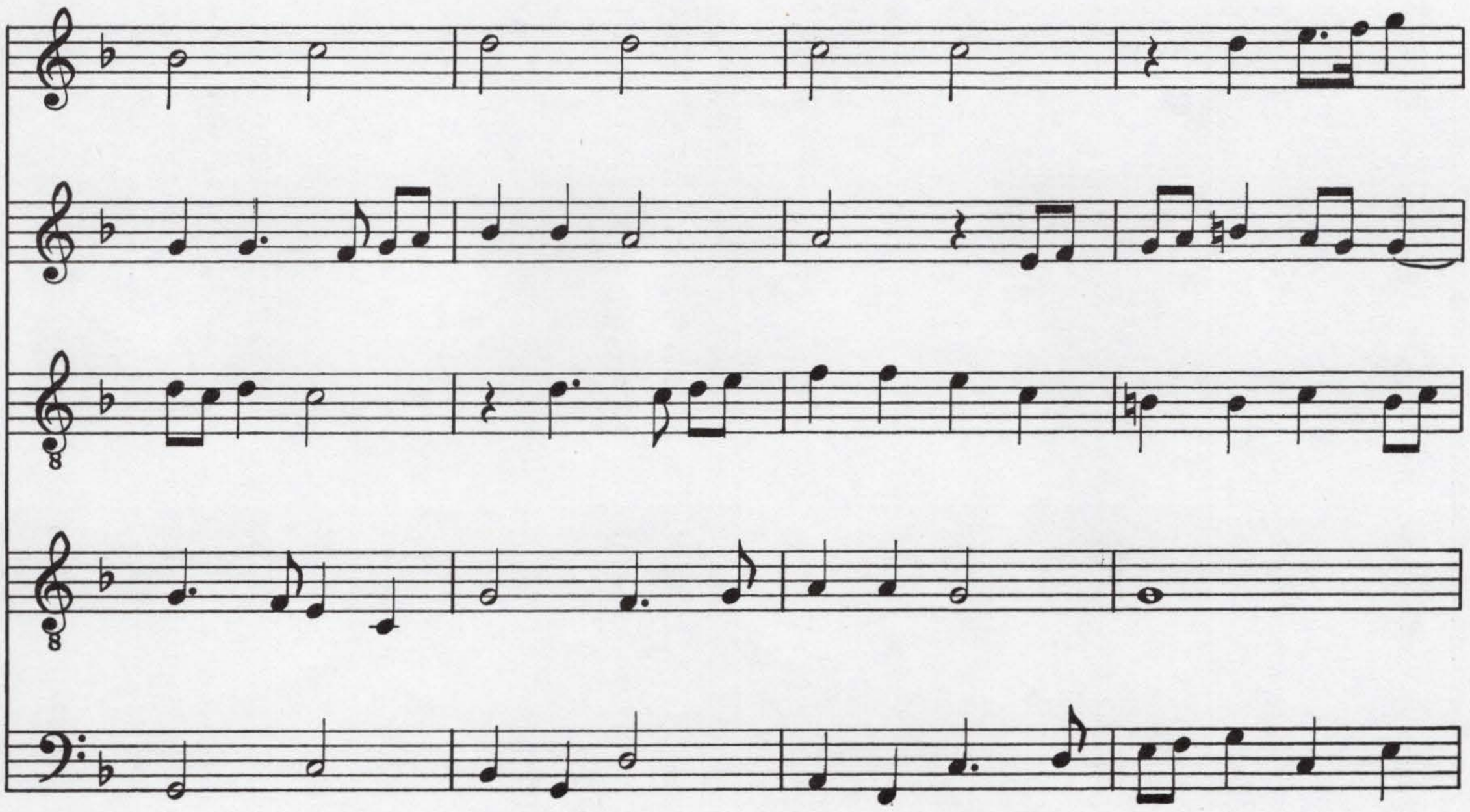
16



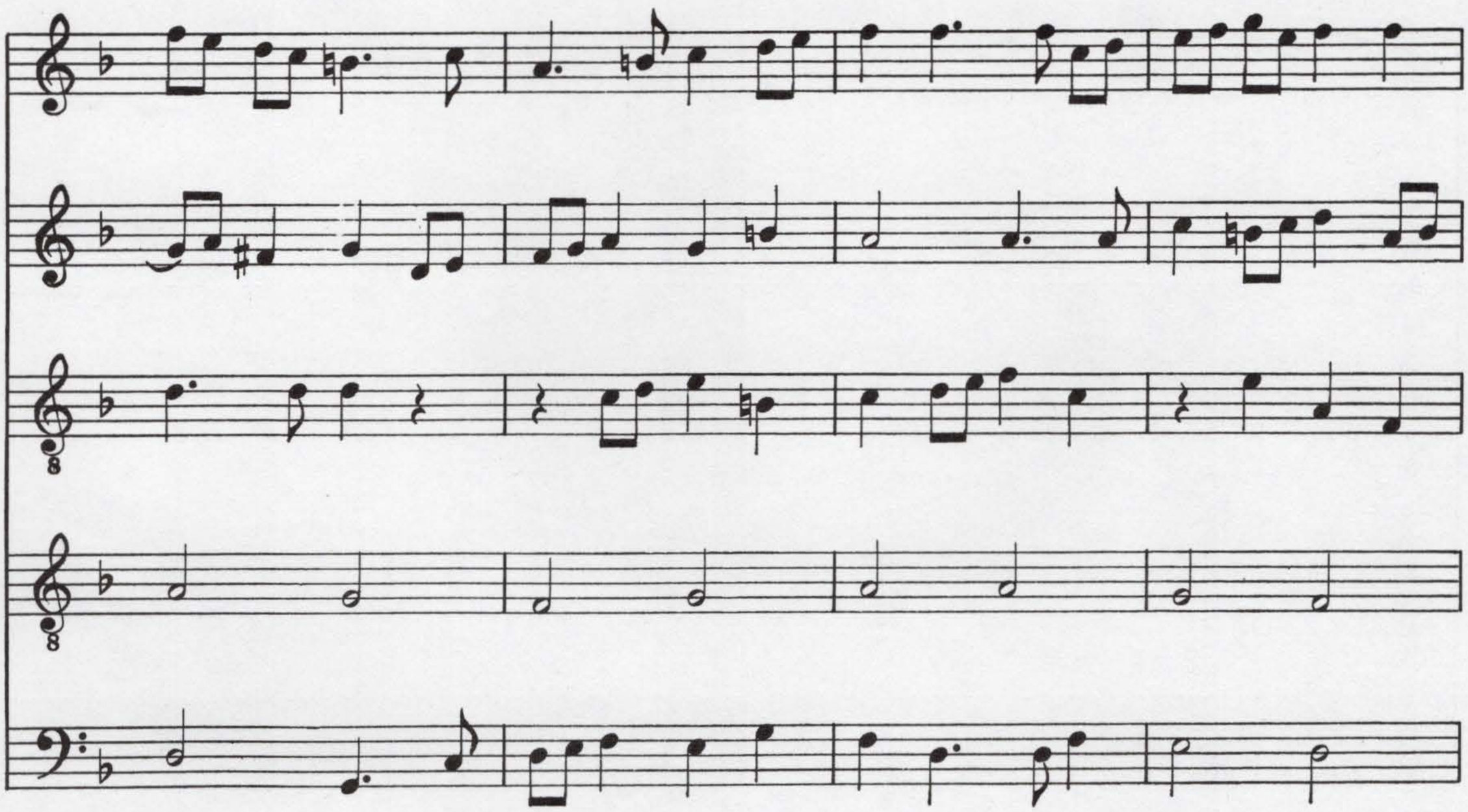
20



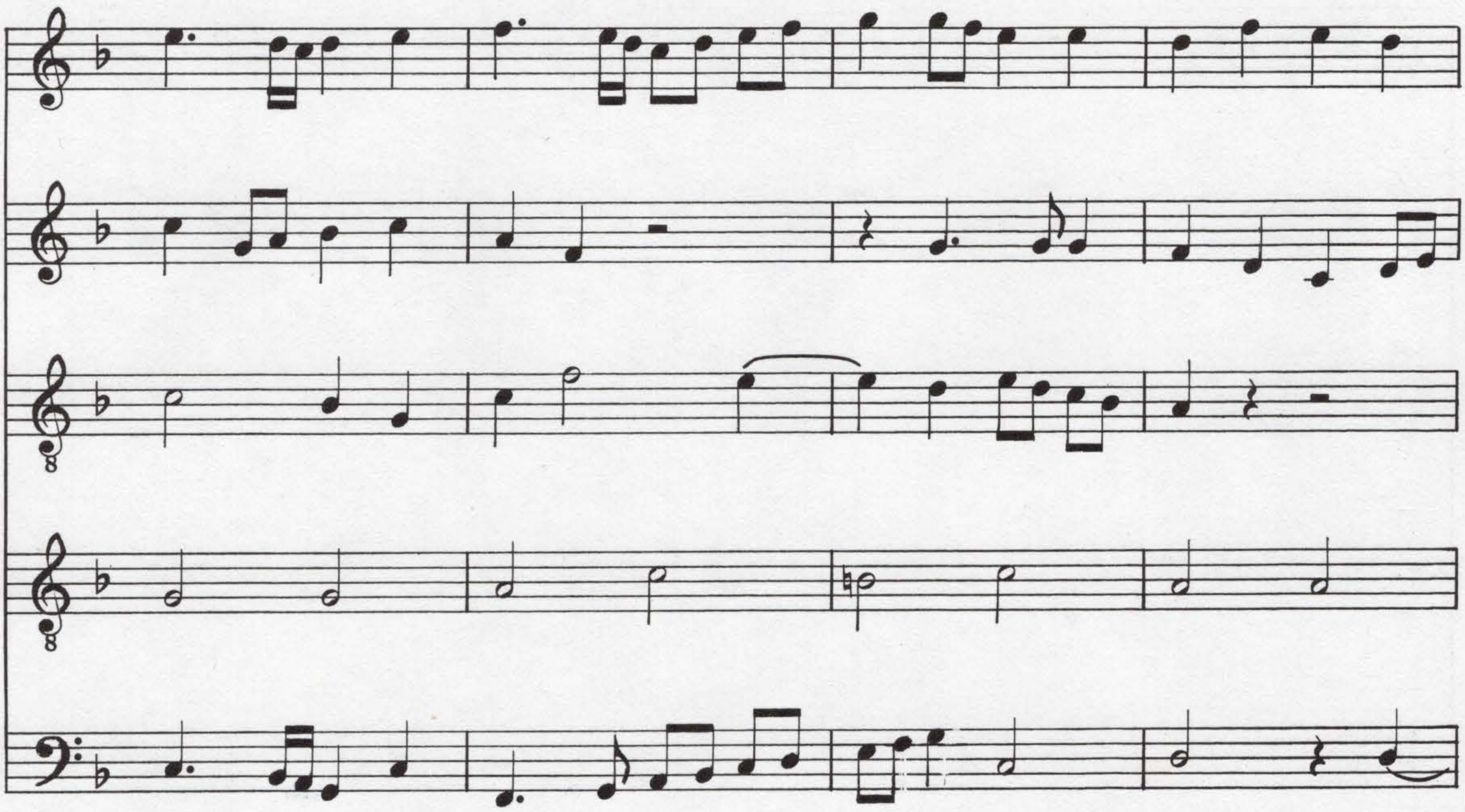
24



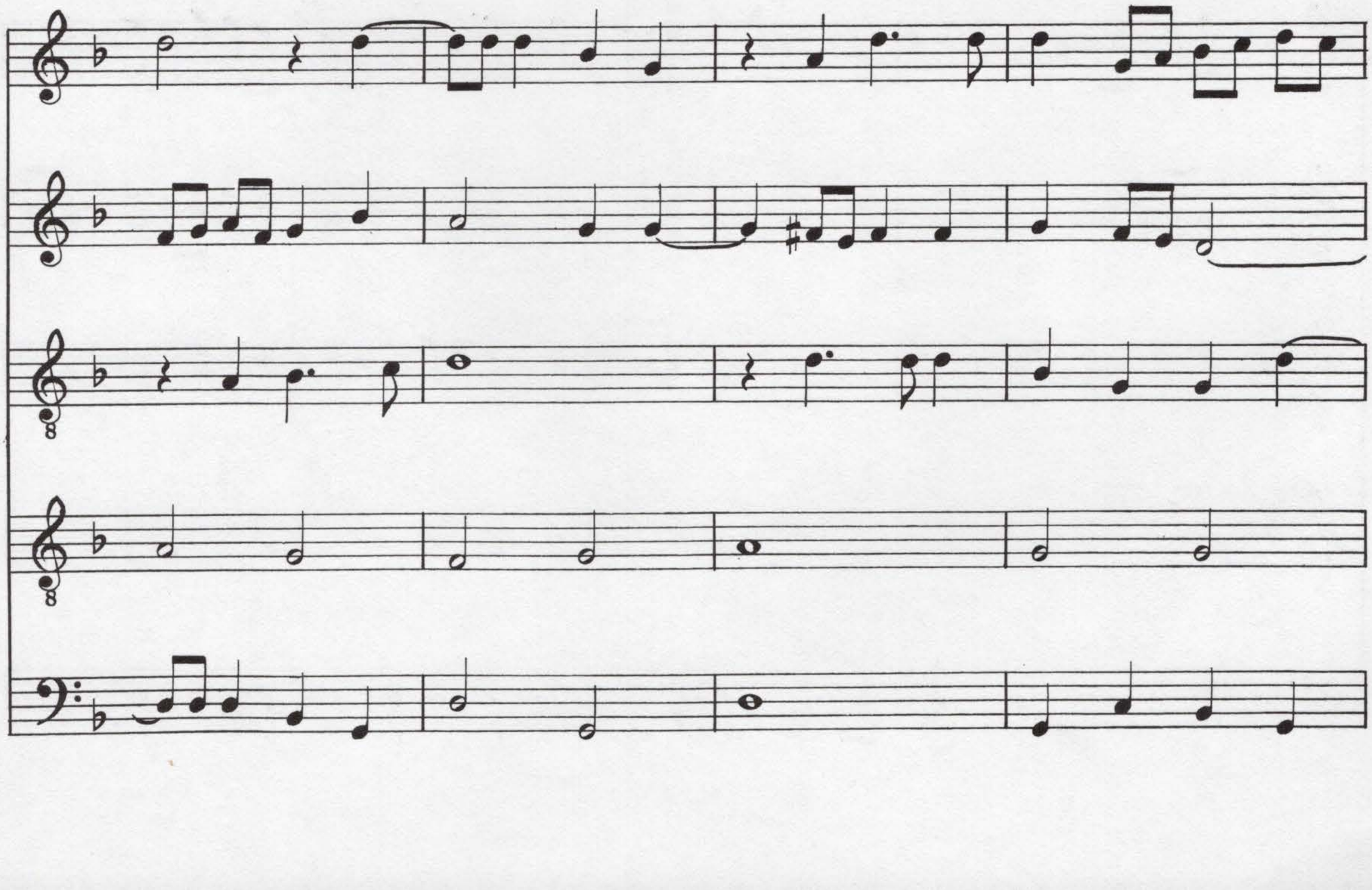
28



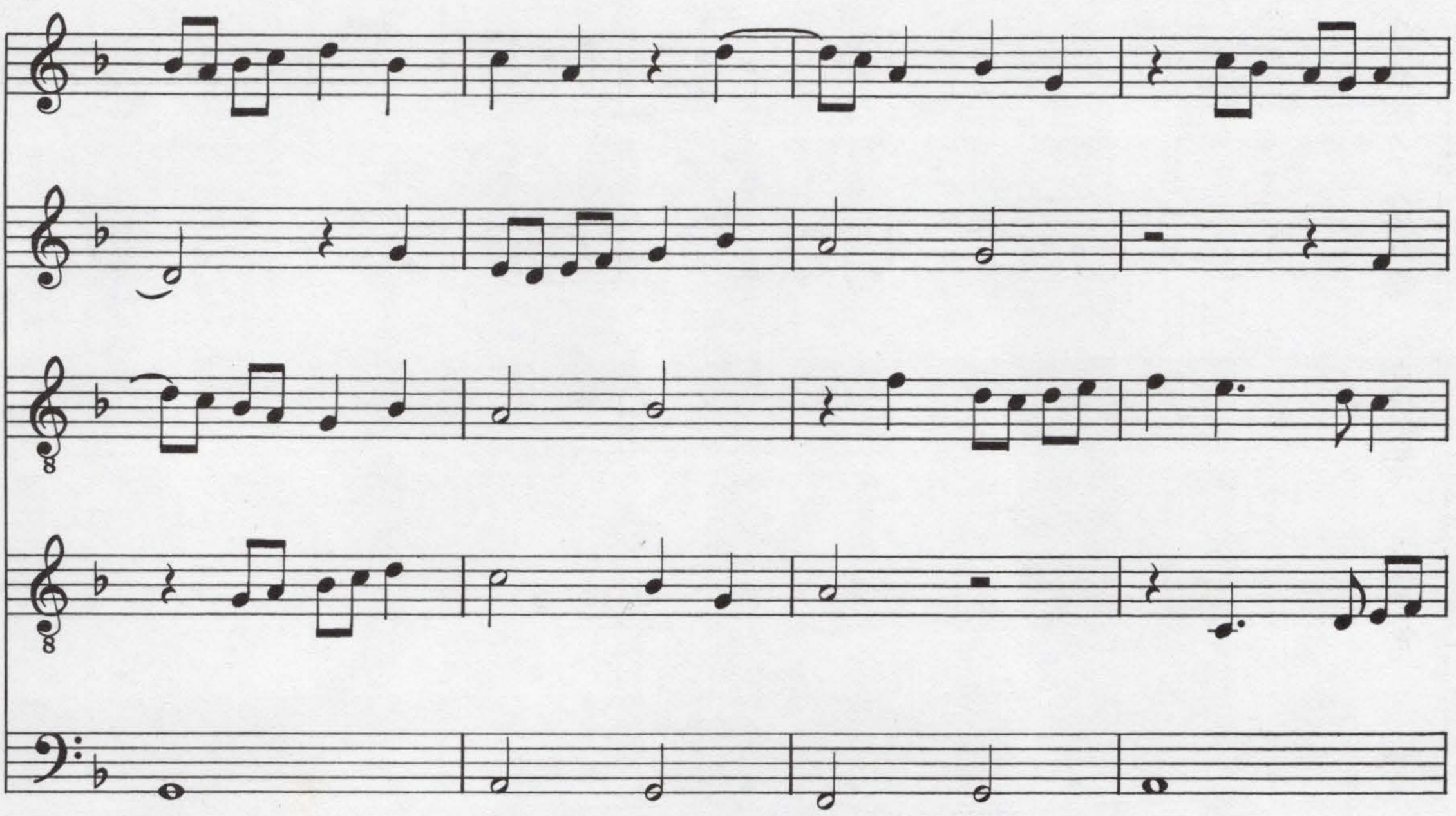
32



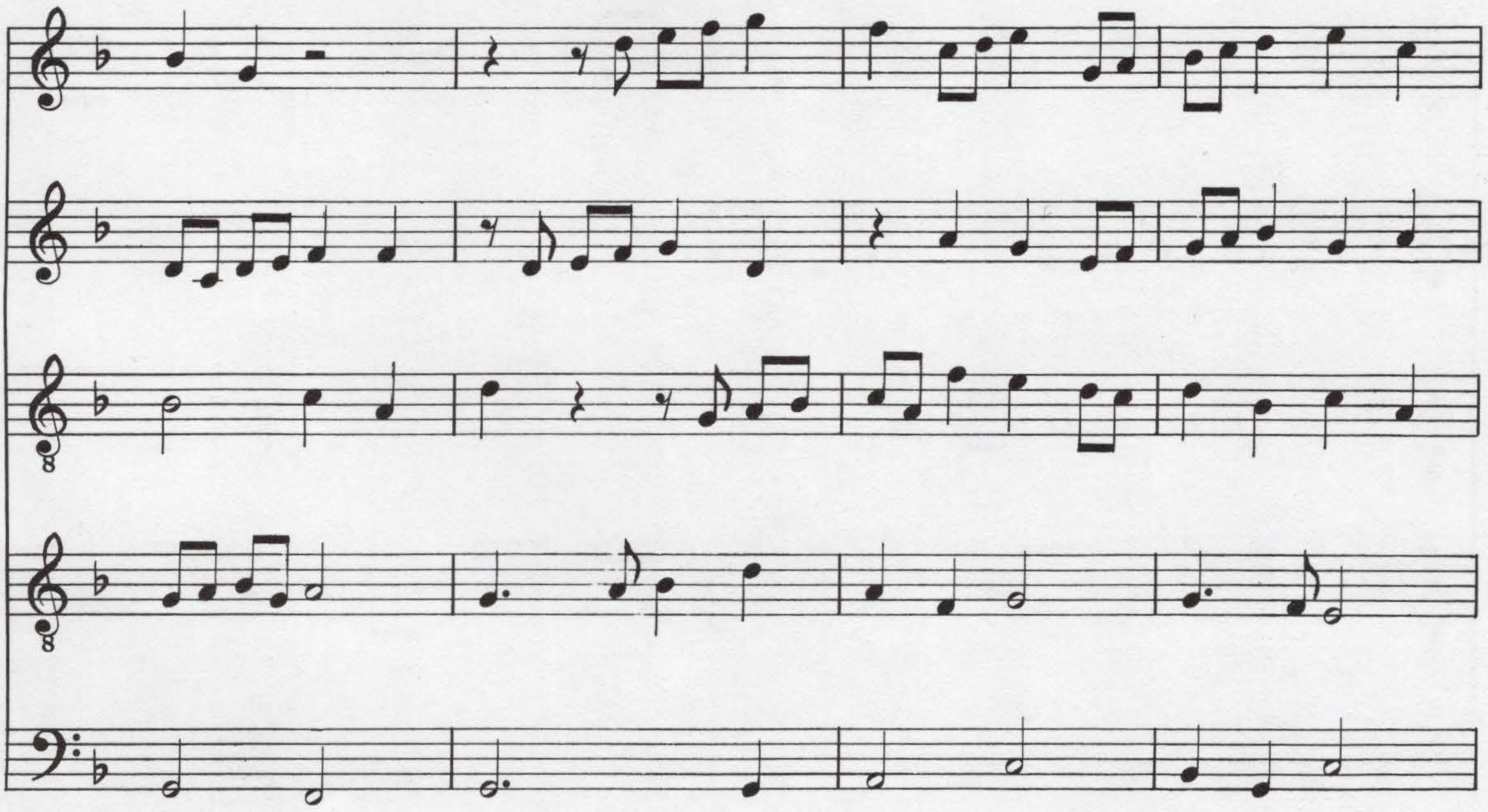
36



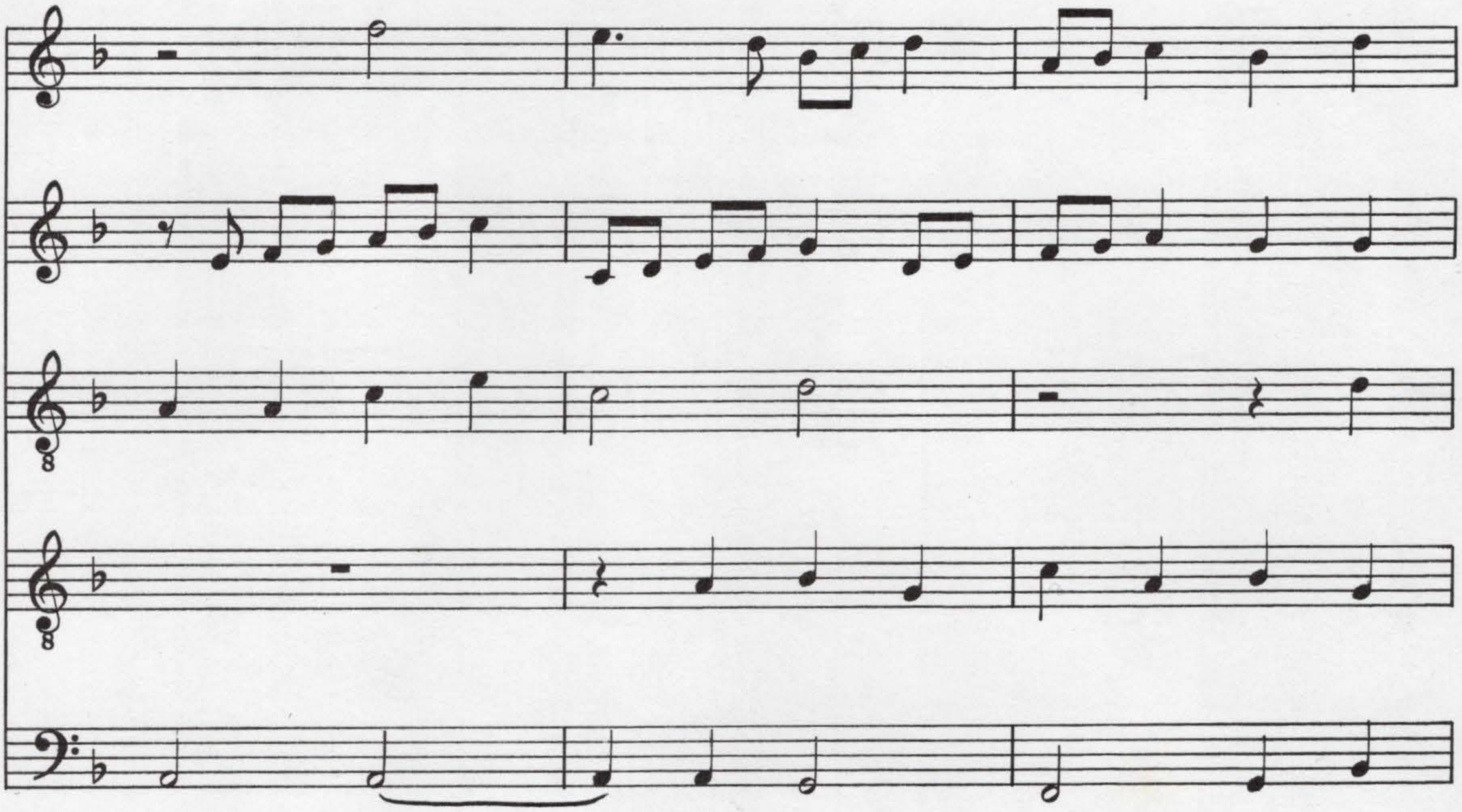
40



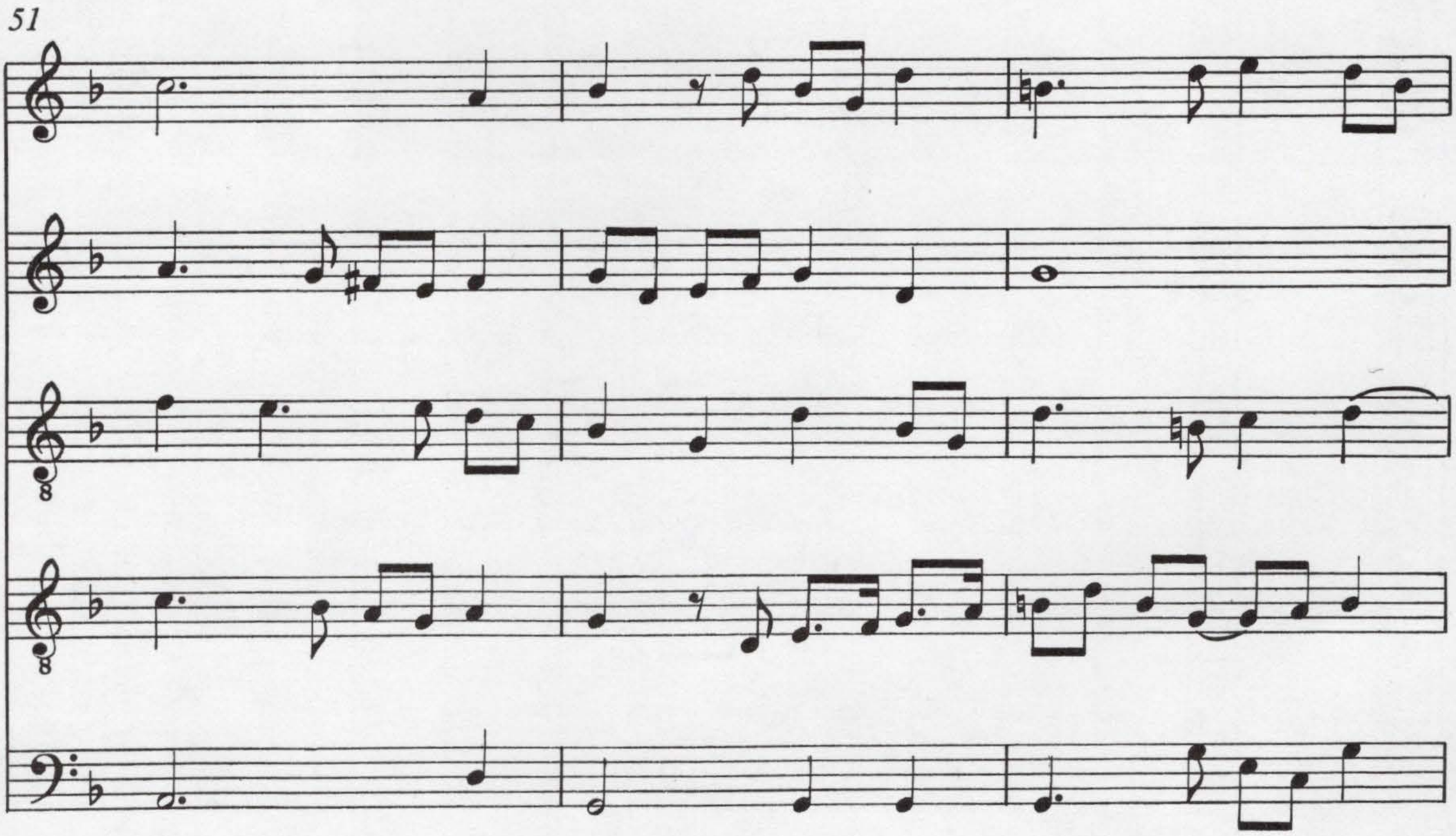
44



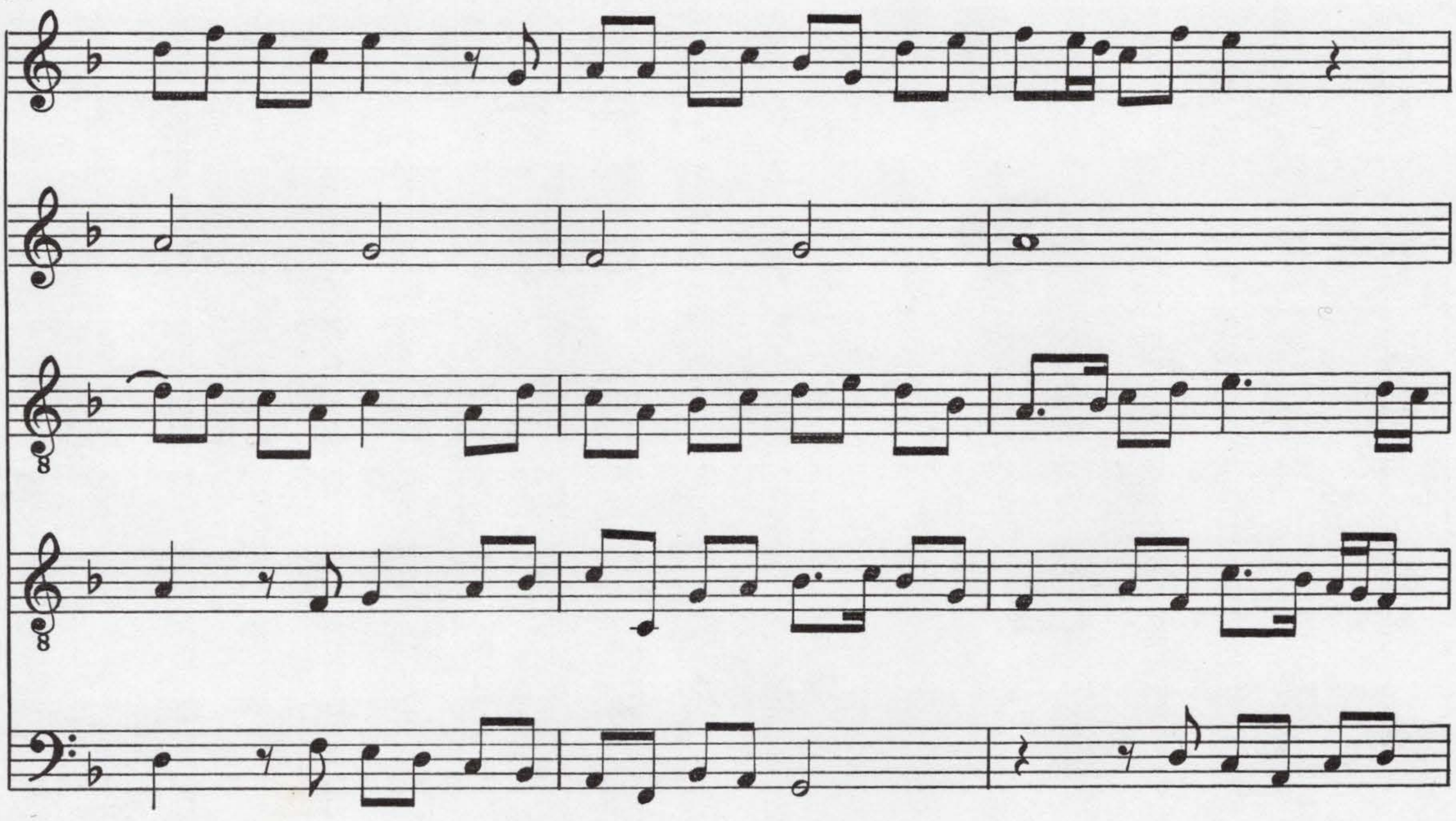
48



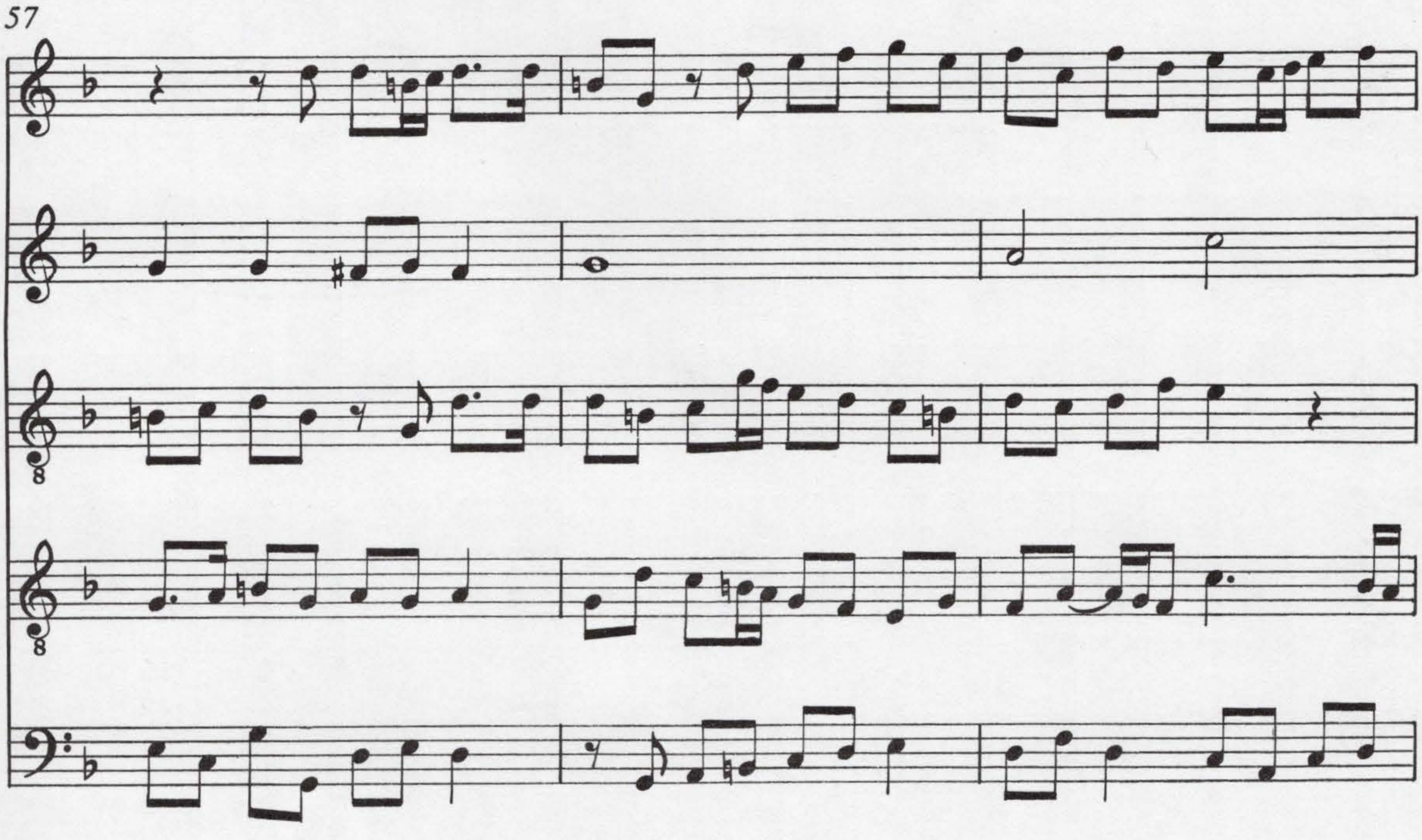
51

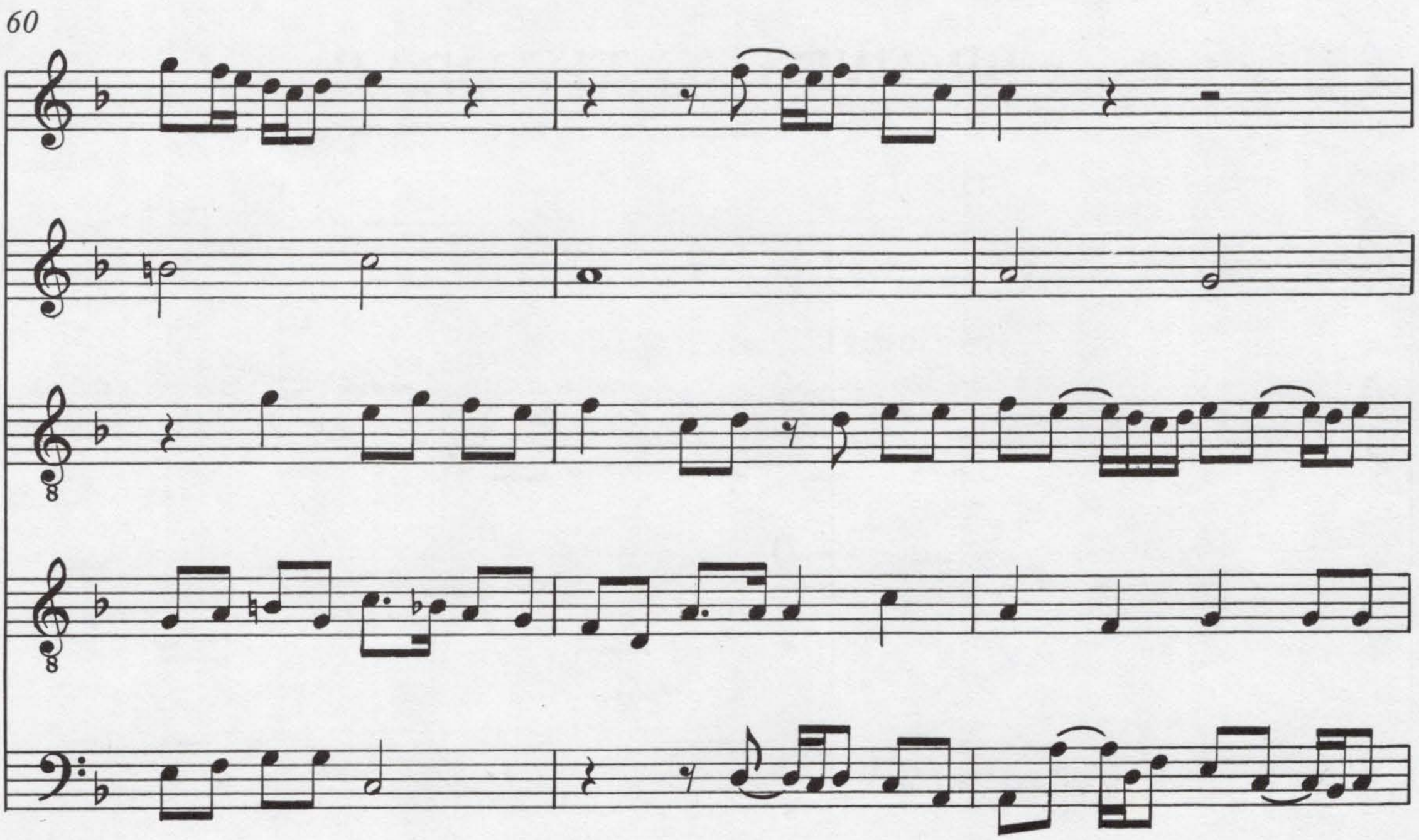


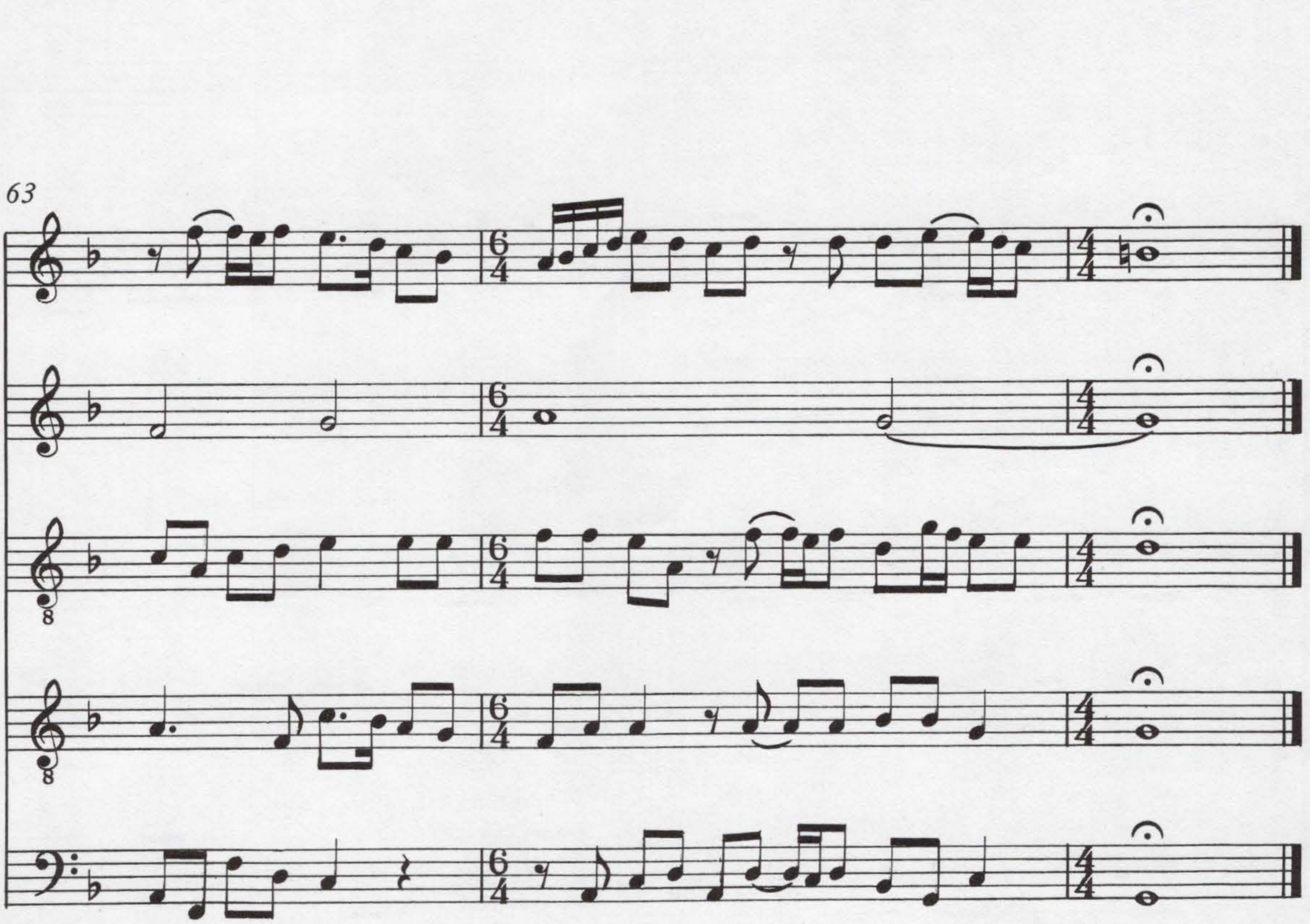
54



57




60


63

BROWNING MY DEAR, a 5

RANGES: TREBLE 1

TREBLE 2

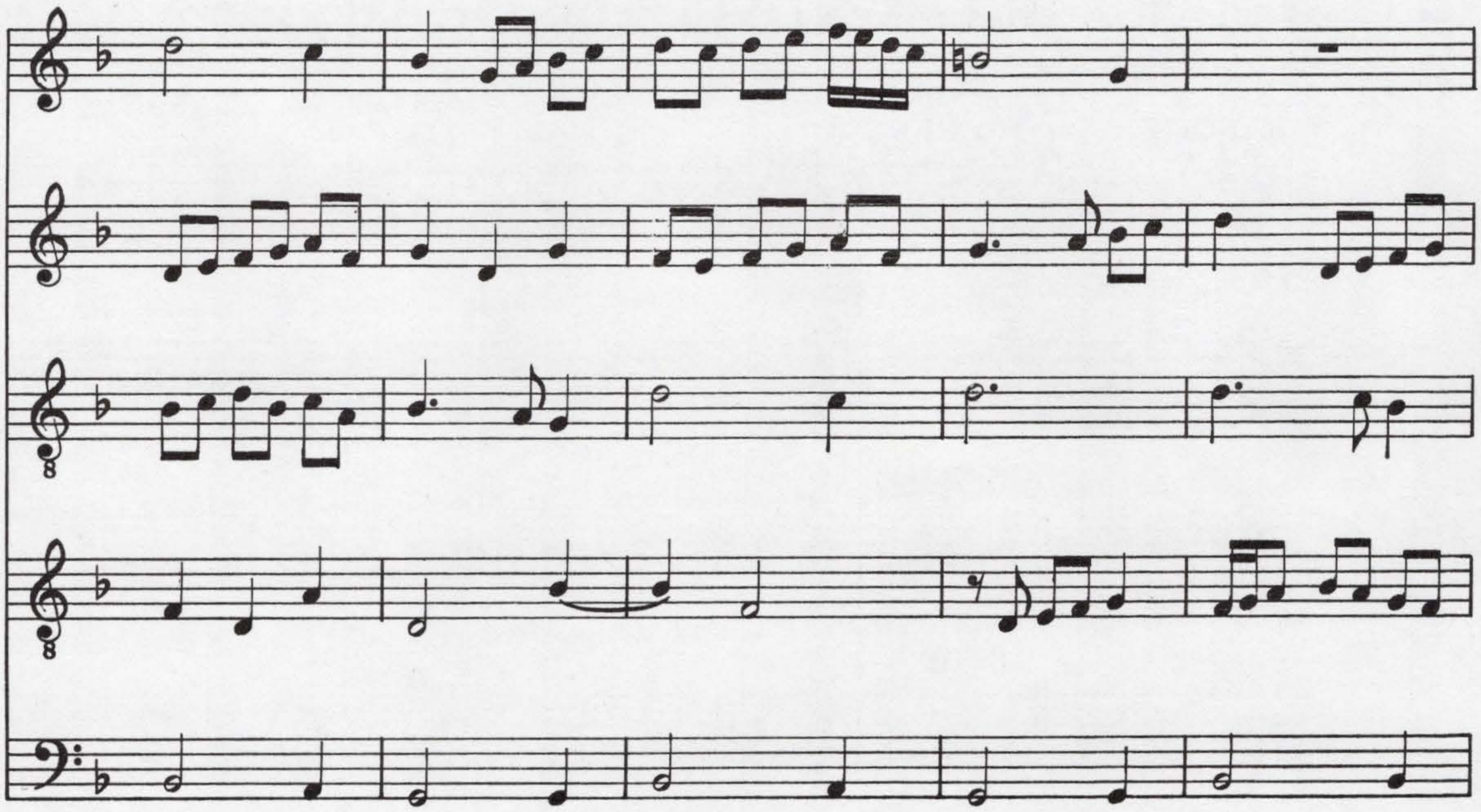
TENOR 1

TENOR 2

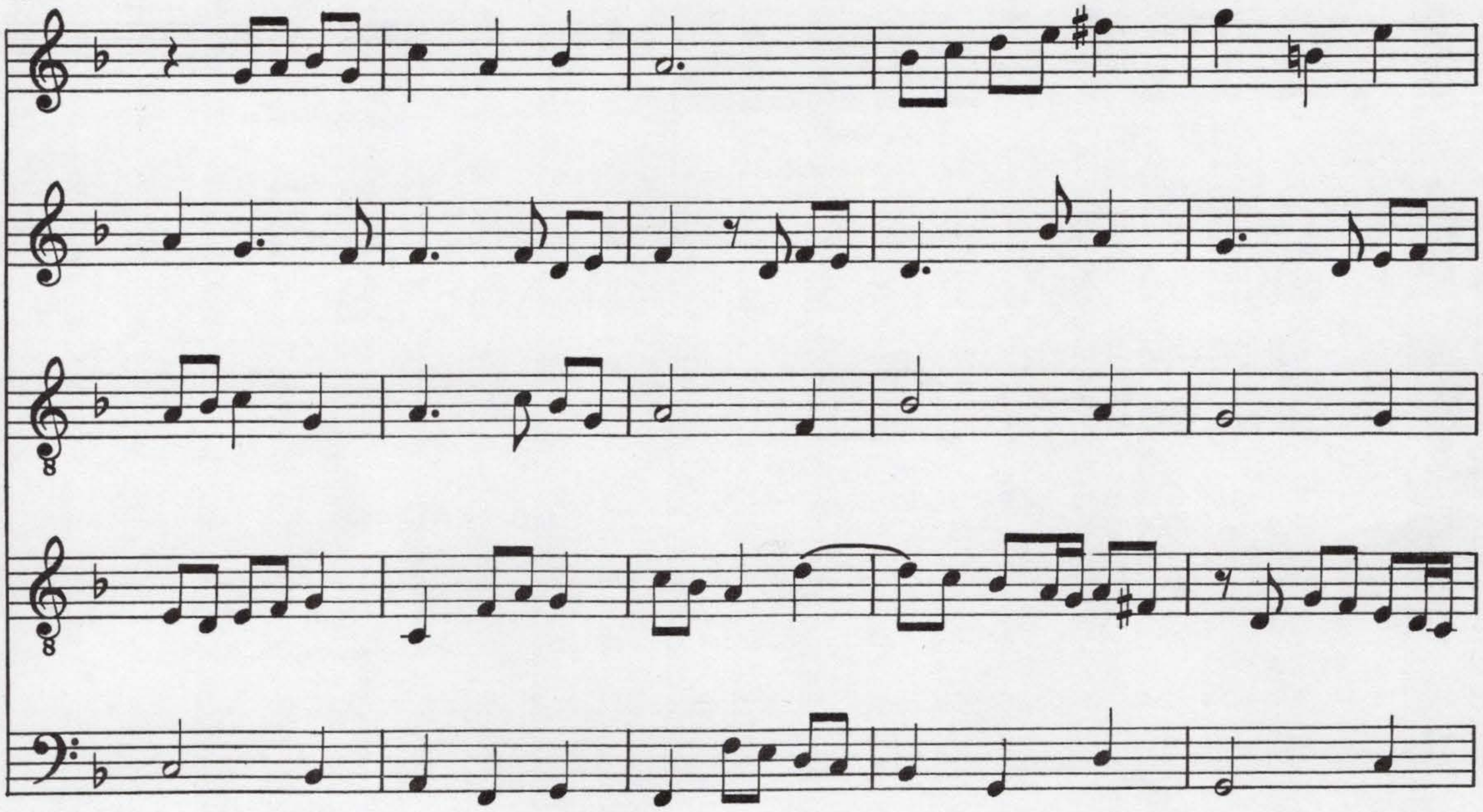
BASS

4

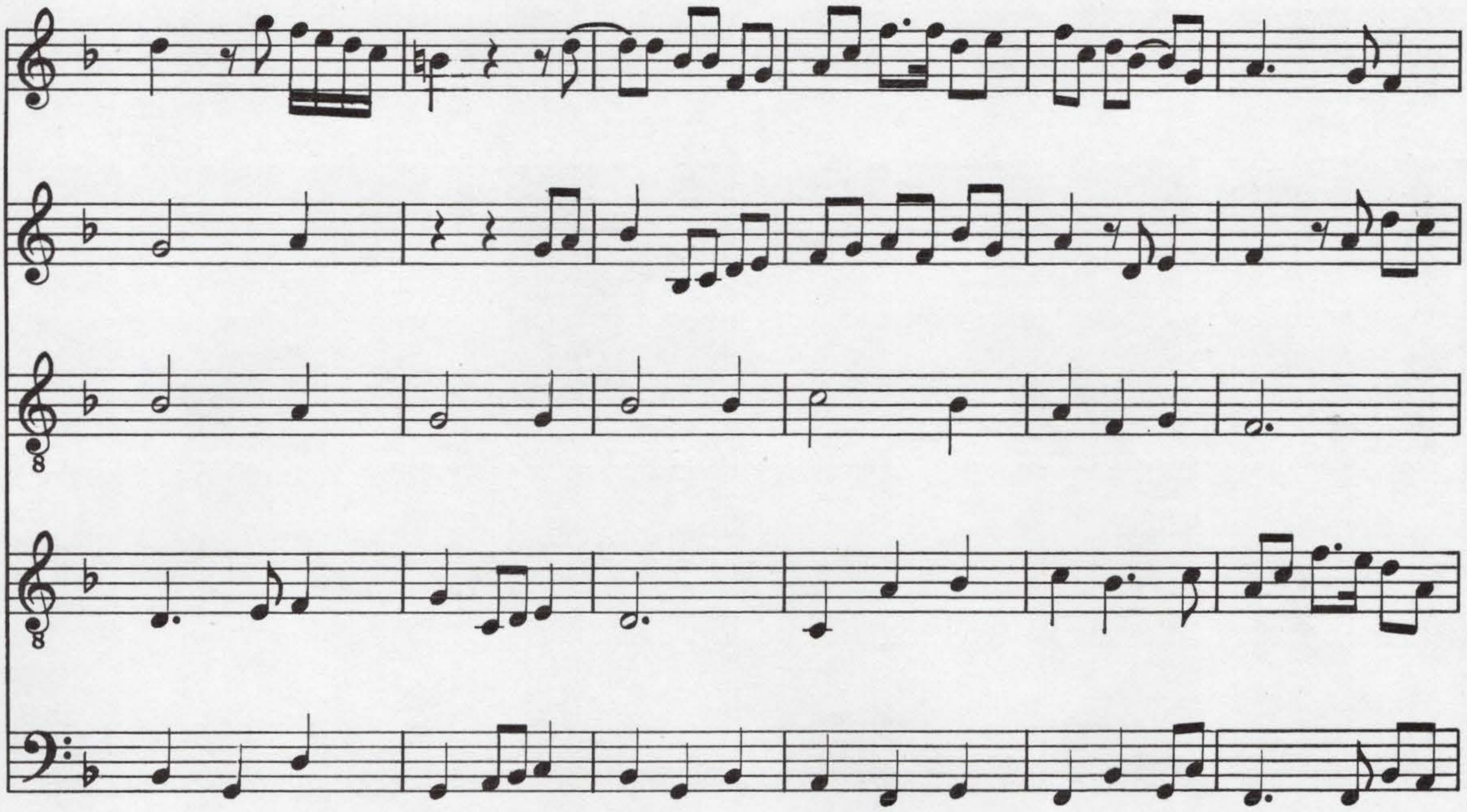
10



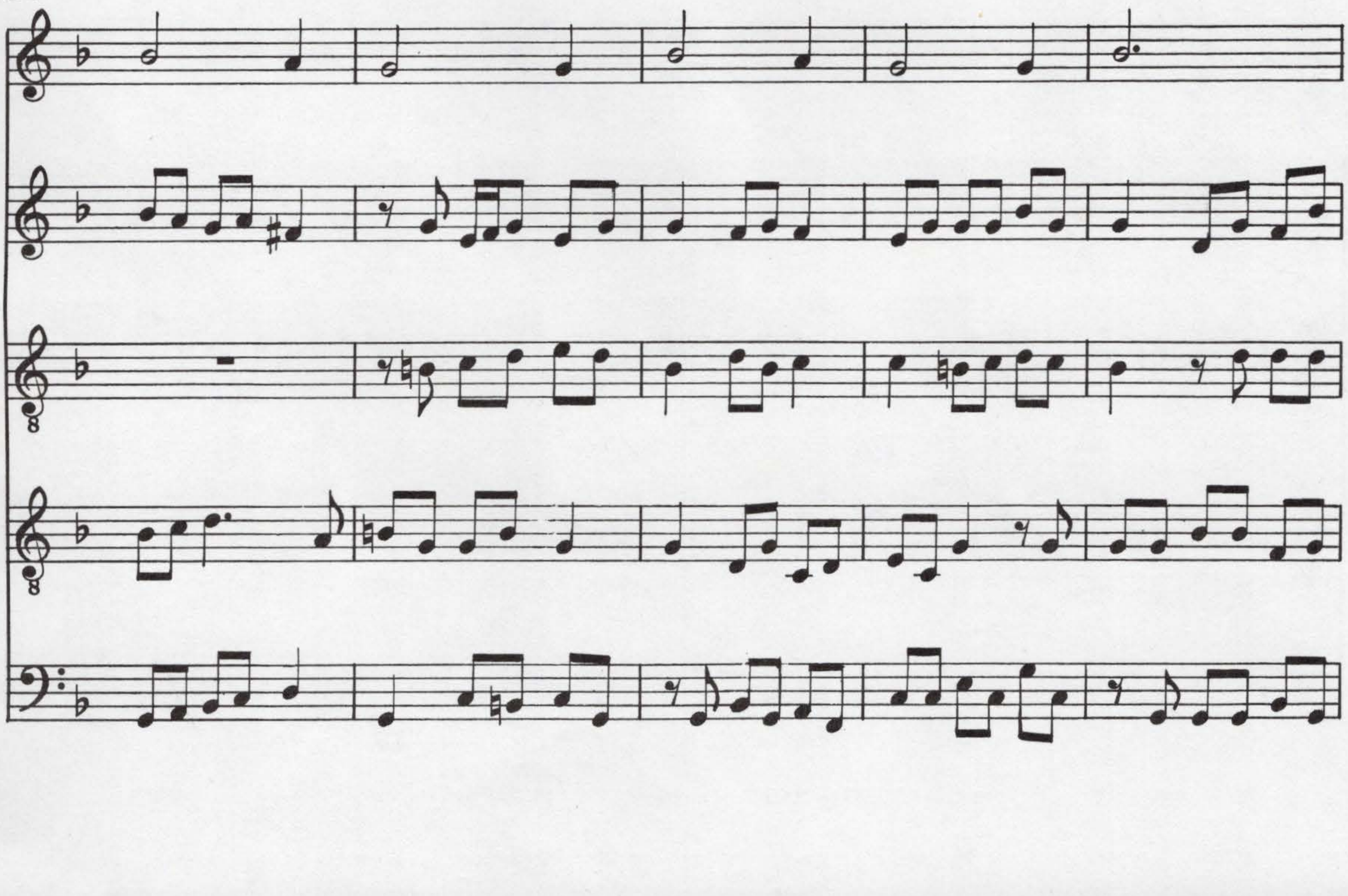
15



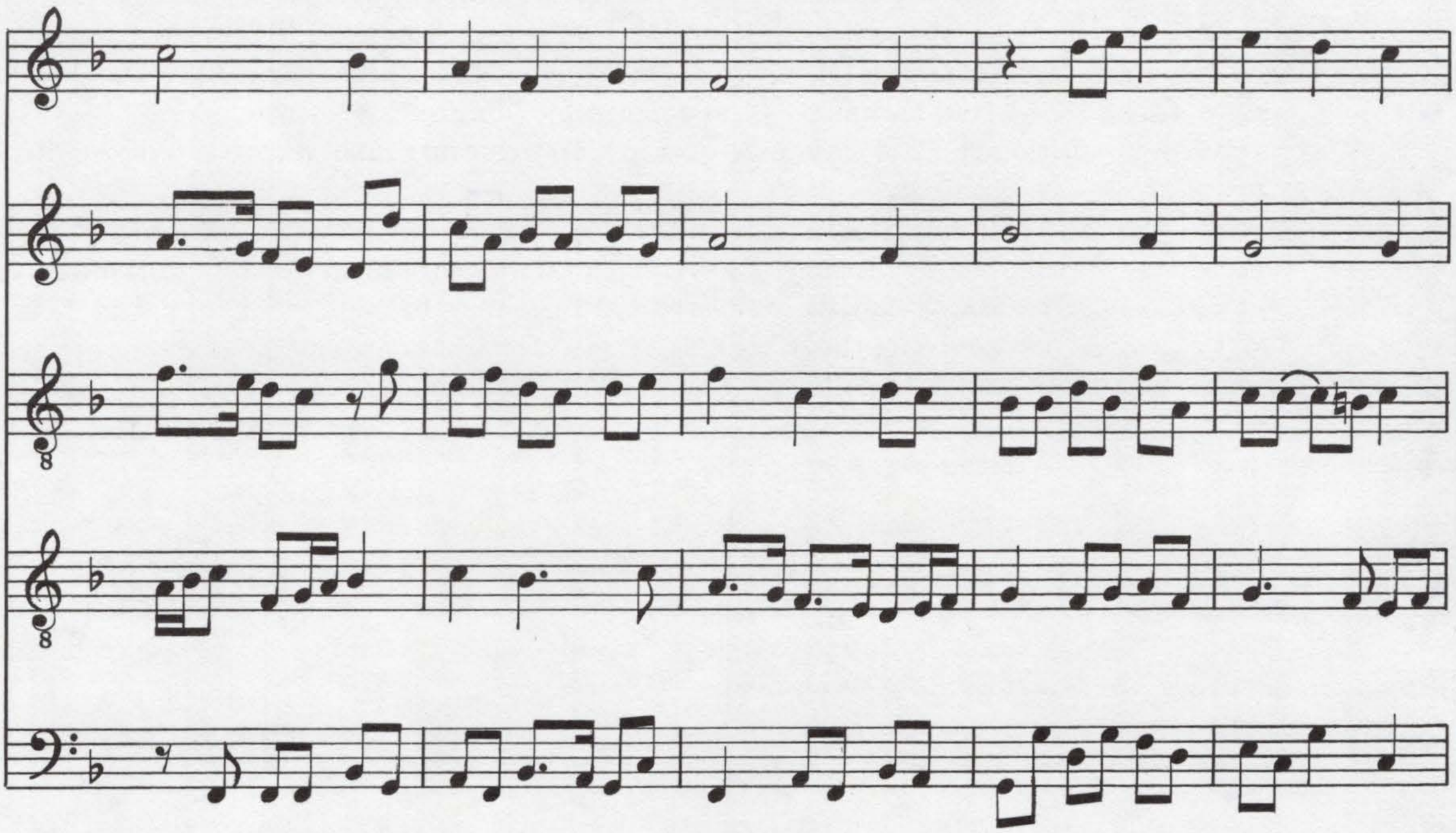
20



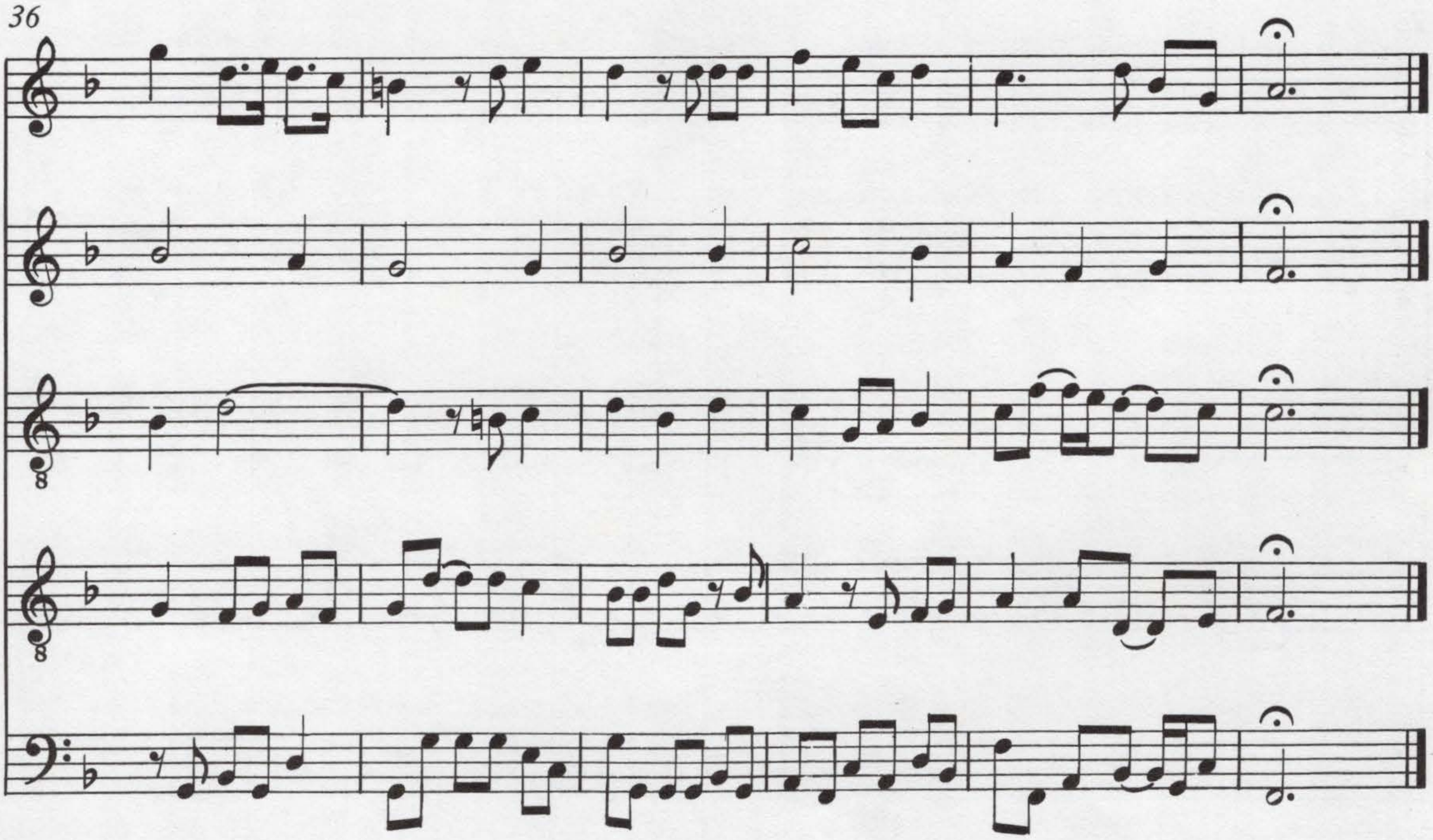
26



31



36



Printed in England by West Central Printing Co. Ltd., London and Suffolk

EDITORIAL NOTE

The two compositions printed here survive only in British Library, Add. Ms. 31390 (*c.* 1578).[1] The first piece is found on f. 58, where it is entitled 'Misserere of Stonings'; it is one of a number of consort and keyboard pieces dating from the second half of the sixteenth century which are based on the plainsong Compline antiphon, 'Miserere mihi, Domine'.[2] The second piece, a set of variations on the popular song, 'The leaves be green'[3], appears on f. 59b, where it has the title 'Browninge my dere qd Mr. Stonings'.

Very little is known about Henry Stonings. He was described by Sir John Hawkins as 'a noted musician, temp. Eliz.'[4] and a Magnificat a 4 attributed to Stenings (Stenynges, *once* Sstonings) is included, with Magnificats by Mundy, Tallis, Shepherd and Taverner, in British Library, Add. Mss. 17802-5[5]. Apart from the *Miserere* and the *Browning*, his only extant consort compositions appear to be two *In nomines*, one of which (a 4) is found solely in Oxford Bodleian Ms. 212-6, and the other (a 5) in that source and in British Library Add. Ms. 31390 f. 57. The Oxford source is the only one to provide his Christian name.

David Baker, Jennifer Baker, 1976.

CRITICAL COMMENTARY

In this edition, editorial accidentals are printed small. Accidentals made redundant by modern notational practice have been discarded without comment.

Material is stated in the following order: bar number; part number; sounding note; correction, alteration, comment etc. The following abbreviations have been used:

m - minim
rpt. - repeated

All discussion of the pieces is given in terms of the transcriptions and not of the originals.

MISERERE
19IVi-ii af/25IVii ♯ / 35IIi ♯ / 36IIIiii ♮ / 39Viii ♮ / 41IIIii ♮ / 45IViv c'/ 50Viii ♮ / 54Vvi ♮ / 61Iv ♯ / 62Vii-viii rpt./ 64IIIv-65i written a third lower.

BROWNING
12Iv♯ / 12IIvi ♯ / 26IIIi-ii *mf*/ 32IIiv g'/ 36IVii ♯ / 38IViv a.

FOOTNOTES

1. For a further discussion of this source, *see* J. Noble, 'Le Répertoire Instrumental Anglais: 1550-1585' in *La Musique Instrumentale de la Renaissance*, ed. J. Jacquot (Paris, C.N.R.S., 1955), pp. 91-114.
2. The plainsong appears on plates 6 and 101 of ed. W.H. Frere, *Antiphonale Sarisburiense* (London, The Plainsong and Mediaeval Music Society, 1901-1924).
3. *See* W. Chappell, *Old English Popular Music,* (rev./2 H.E. Wooldridge; reprinted by Jack Brussel, New York, 1961), pp. 154-5.
4. J. Hawkins, *A General History of the Science and Practice of Music,* (London, 1776; new edition, London, 1875; reprinted by Akademische Druck- u. Verlagsanstalt, Graz - Austria, 1969), Book XII, Chapter CVIII (1969 edition, p. 522b).
5. Roger Bray, however, in *R.M.A. Research Chronicle* No. 7, (*See* 'British Museum Add. Mss. 17802-5 (The Gyffard Part-Books): An Index and Commentary', p. 44) identifies the composer of the Magnificat as the Oliver Stonyng who was precentor of Eton College from 1533 to 1535. *See also* F. Ll. Harrison, *Music in Mediaeval Britain,* (London, 1958; rev. 1963, 1967), pp. 35, 463.

ISBN 0 19 341230 6